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# THE HOLDEN CONSORT ORCHESTRA AND CHOIR

SUMMER 2001

Filbert Hong, general manager  
Paul Mattal & Ben Rous, music directors

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**Cambridge: Summer of 2001**

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Saturday, July 14, 2001, 8 PM  
St. Paul Catholic Church, Harvard Square

Paul Mattal, *conductor*

Jonathan Russell, *conductor*

Karoun Demirjian, *soprano*

Elisa Doughty, *soprano*

Michael Olbash, *bass-baritone*

**Special thanks to the following Holden Consort members who helped with setup and logistics for this concert:**

Terry Goldzier  
Karla Goo  
Geoff King  
Jeremy Lang  
Arne Nystrom  
Wendy Perrotta  
Amy Swanson  
Jim Swist

**The members of the Holden Consort offer the Brahms Requiem in memory of those whom they held dear:**

Dennis O. Cannon  
Marjorie Race  
Una M. O'Connell (1967-1982)  
Holger O. Nystrom (1920-1986)  
Francis W. Bacon (1921-2000)  
Aris Elizabeth Shankle Swanson Strombo (1909-2000)  
Brendon Grant (1982-2001)

As Brahms wrote the fifth movement in his mother's memory, so in turn does the conductor dedicate his performance of this movement to his own mother, Mrs. Evelyn C. Mattal, and his joy that she is alive and present in his life and at this performance.

The Holden Consort recognizes the formidable contributions of Theodore Marier (1913-2001) to the community of Cambridge, Massachusetts, to the Parish of St. Paul Church, and to the fields of sacred and choral music. His work lives on in us and in the music programs at St. Paul Church and the Boston Archdiocesan Choir School. We are proud to offer this performance in his memory in the building and community to which he gave so much.

major for the chorus to deliver the first text. At the entrance of the soloist, modulations begin, forming the most harmonically complex passage of the work. With the “sound of the trumpet”, there is an accelerando to the center vivace section, finally settling decisively in C-minor. The final bars of this section return us to C-major for the start of the concluding fugue.

The final movement returns us to the key of F, and further ties itself to the first movement by opening with the descending quarter note motif that closed the first movement. In the second phrase, the horns bring back the syncopated figure they shared with the violas in the fourth movement. The movement eventually settles in the key of A-major, but not without visiting the C-major of the sixth movement for a moment. The sextuplet figure in the violins from movement six returns now, but is no longer the source of agitation it was before; these slide comfortably past the other elements of the texture. Finally settling on the dominant E, Brahms need travel only one step to the recapitulation back in the comfortable key of F-major. The final body of new choral material is introduced and accompanied by a beautiful eighth-note countermelody in the first violins; we have found comfort; however, Brahms is not finished. He reintroduces the first choral motif from the first movement in the alto in the fourth-movement key of E-flat major, before making a full return to F to bring back the material from the end of the first movement. The harp is heard again, for the first time since the second movement, and provides the perfect closure for the entire work.

The first performance of the Brahms *Requiem* was given on Good Friday in 1868 in Bremen. Brahms had begun to conceive the work as early as 1865, and had written much of the fourth and second movements first. The premiere was well-received, and represented Brahms' first large work for chorus and orchestra and immediately established him as expert with this form and showed the first signs of the truly mature output that was yet to come.

The first performance did not include the present-day fifth movement, which Brahms wrote sometime before June. There is evidence to suggest that this movement was of very personal significance to Brahms, and that the reason for his writing this movement (or perhaps the entire work) had been in recognition of his mothers death in February of 1865. It is likely that the text for this movement was conceived as part of the whole in 1865, though the music may have been written subsequent to the first performance.

Paul Mattal

**The Holden Consort**, in its sixth summer season, is dedicated to amateur music-making at the highest level. Founded by Matthew Bester '97, the ensemble has performed a plethora of major choral, orchestral, and combined works and prides itself on a stylistic diversity that spans the entire history of Western music. Past performances of Charpentier's *Te Deum*, Bach's *Magnificat*, Mozart's *Mass in C-minor*, Brahms's *Violin Concerto*, Sibelius's *Symphony No.3*, and Lauridsen's *Lux Aeterna* are examples of this creative variety.

The ensemble performs twice a summer. Our next concert will be held on August 18th, under the direction of Harvard graduate Benjamin Rous '00.

For further information about the ensemble, please contact Filbert Hong (fhong@fas.harvard.edu).

# THE HOLDEN CONSORT

SUMMER 2001

Filbert Hong, general manager  
Paul Mattal & Ben Rous, music directors

*Saturday, July 14, 2001, at 8pm*

**PAUL MATTAL** *Conductor*  
**JONATHAN RUSSELL** *Conductor*  
**KAROUN DEMIRJIAN** *Soprano*  
**ELISA DOUGHTY** *Soprano*  
**MICHAEL OLBASH** *Bass-baritone*

**BARBER**

**Knoxville: Summer of 1915**

Karoun Demirjian, *soprano*

**BRAHMS**

**Ein Deutsches Requiem, Op. 45**  
**("A German Requiem")**

I. Selig sind, die da Leid tragen  
II. Denn alles Fleisch es ist wie Gras  
III. Herr, lehre doch mich  
IV. Wie lieblich sind deine Wohnungen  
V. Ihr habt nun Traurigkeit  
VI. Denn wir haben hie keine bleibende Statt  
VII. Selig sind die Toten

Elisa Doughty, *soprano*  
Michael Olbash, *bass-baritone*

# THE HOLDEN CONSORT ORCHESTRA

SUMMER 2001

Filbert Hong, orchestra manager  
Paul Mattal and Ben Rous, music directors

<b>Violins</b>	Seth Ament	<b>Horns</b>
Sonya Chung, <i>concertmistress</i>	Kristin Dissinger	James Bergman
Keuna Cho, <i>assistant concertmistress</i>	Karen Freeman	Peter Johnson
Alissa Chackerian, <i>principal second violin</i>	Leah Johnson	Annalisa Peterson
Vanessa Browder	Duke Roth	Alec Zimmer
Dan Chen	<b>Double Basses</b>	<b>Trumpet</b>
Karen Fang	Kyle Brandt	Peter Li
Ankur Ghosh	Rita Ranucci	Alessandra Kingsford
Yang-Hui He	Patrick O'Connell	<b>Trombones</b>
Cendri Hutcherson	<b>Flutes</b>	Peter Coe
Jeremy Hwang	Amy Swanson	Matt Hanna
Stephanie Misono	Kevin Staley-Joyce	Bill Sommerfeld
Mala Radhakrishnan	<b>Piccolos</b>	<b>Tuba</b>
Sid Shenai	Grace Kao	Julia Randel
Jessica Tanner	Amy Swanson	<b>Timpani</b>
Katie Wang	<b>Oboes</b>	Jeremy Lang
Lisa Zhang	Julia Gabaldon	<b>Harp</b>
<b>Violas</b>	Dearbhla McHenry	Sarah Clarke
Filbert Hong, <i>principal</i>	<b>English Horn</b>	<b>Organ</b>
Ari Bernstein	Julia Gabaldon	James Swist
Andy Choi	<b>Clarinets</b>	
Kristian Finlator	Joseph Kanapka	
Juliet Gopinath	Mike McNabb	
Geoffrey King	<b>Bassoons</b>	
Rodrigo Philander	Jonathan Russell	
<b>Cellos</b>	Monica Giddings	
Josh Packard, <i>principal</i>		
Laura Bacon, <i>assistant principal</i>		

met again in the splendor of Heaven, and that this fact gives us the consolation we seek. Having explained and provided consolation for the particular case, Brahms turns back to the broader implications for all those who have died and who will someday die. Movement six describes the triumph of life over death for all those who have died on the day of reckoning. Not only are our beloved safe in Heaven in the life after death, but likewise shall we be saved and reunited with them. Movement seven, then, serves to conclude the train of thought; all who die in the Lord shall all live forever with God in Heaven, and all their good works on Earth shall follow them there.

Compositionally, Brahms masterfully mirrors everything he is trying to explain textually in musical terms. The first movement, in the comfortable key of F-major, establishes the key of F-major as the “key of comforting”, and the motif first introduced by the choir becomes the musical reminder of the promise of comfort. Brahms also associates the harp with this concept by featuring it prominently in the conclusion of the movement.

Tugging the tonality away from the comfortable F-major up a perfect fourth to B-flat minor, Brahms begins movement two with a deliberate funeral march, punctuated by the timpani, piccolo, and trumpets, who we hear for the first time. The march occurs in two halves, with a trio section in G-flat major in the center. Each half contains an orchestral introduction, a soft statement of the “mortality realization” by the chorus, an orchestral interlude, and a forceful restatement of the mortality realization. The trio is more lightly scored and somewhat faster, reflecting the more hopeful “be patient” message in the text. The march is interrupted by a B-flat major transitional passage (for the “everlasting word of the Lord”) which is followed by a B-flat major fugue delivering the final “redemption and joy” text. The winds are the first to introduce the dotted-eighth-sixteenth figure in the transitional passage which forms the basis of the thematic material of the fugue. The movement concludes with a slightly relaxed tranquillo section which leads to the final rising and falling scales in the strings highlighting the final restatement of “eternal joy” in the text.

The third movement begins in D-minor and is structured similarly to the second movement; it consists of a darker exposition (the “recognition of personal mortality”), a transitional passage (“hoping in God”), and a more joyful D-major fugal conclusion resulting from the interruption. The opening andante outlines fragments of text in the bass-bari-tone solo, and the chorus repeats and reacts to them. Present under this is the dotted figure from the second movement fugue, carried softly but clearly by the brass. There is a sudden and brief transition into D-major effected by the winds and soloist, but we are soon returned to D-minor. The andante gets increasingly agitated in response to the text; this effect gets its start in the introduction of a syncopated anticipation of beats in the upper strings leading to an even more agitated dovetailed triplet figure for the soloist’s statement of the “how shall I find comfort?” question. The fugue is constructed over a walking D pedal tone in the organ and lower instruments. The fugue subject is always carried by the chorus, and there is an additional running eighth note “glue” figure which is carried first by pairings of string and wind voices and finally by the woodwinds alone in the second statement of the fugue.

The fourth movement uses the simpler A B A structure of the first movement (this time a full step lower, in E-flat major) to state the similarly concentrated kernel of concept in the text. The syncopated figure from the second movement fugue appears in the violas at the opening of this movement, and appears in the horns (and briefly in the cellos) later in the movement.

The fifth movement is a slow adagio in G-major. It opens with the eighth note motif in the strings, which is passed through the woodwinds when the soprano soloist enters and used as accompaniment, and later finds its way into the solo line as a means of ornamentation.

The sixth movement opens with a moving andante introductory section in G

according to Agee, writing the text “took possibly an hour and a half”, and according to Barber he “must have composed *Knoxville* within a few days.” This immediacy of response comes through in the rhapsodic, improvisatory feeling of both the text and the music.

It is possible to see *Knoxville* as simply a quaint, colorful, and evocative portrait of the simple world of childhood in a bygone era. But to listen only for this would be to miss a certain seriousness and sorrow that also underlies the piece. According to Barber, *Knoxville* “expresses a child’s feelings of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep.” It is not purely innocent nostalgia that Barber hopes to evoke, but also the much darker feelings of loneliness and lack of identity that can characterize childhood, and indeed life in general. Agee’s opening line, which Barber does not give to the singer, but writes in italics as a sort of preface to the score reads, “We are talking now of summer evenings in Knoxville, Tennessee in the time that I lived there so successfully disguised to myself as a child.” This provides some key insight into the text and Barber’s setting of it; it is indeed the simple world of childhood that is here evoked, but it is childhood remembered through the experience and sorrows of adulthood. Barber’s setting reflects this in its simple, direct, even child-like melodies which, nonetheless, are inflected with the sorrowful sounds of American blues and spirituals.

Jonathan Russell

### **BRAHMS: *Ein Deutsches Requiem* (“A German Requiem”), Op. 45**

Johannes Brahms (1833-1897) wrote of this piece before the first rehearsals: “I will admit that I could happily omit the ‘German’ and simply say ‘Human’.” Herein lies the essence of the work: its challenges, music, and message apply universally to all human beings. It is a work that focuses on those who are left behind and how we can meaningfully reconcile the death of a loved one with the reality of our own mortality and the concept of life beyond the grave.

Instead of the liturgical Latin Requiem Mass texts, Brahms chose passages in German from Martin Luther’s Bible suited to these purposes. The chosen texts are arranged to form a well-structured embodiment of the philosophy Brahms hopes to teach. The first movement introduces the goal of the work with the beatitude “Blessed are they that weep, for they shall be comforted.” In order to accept his philosophical arguments, Brahms states this fundamental premise of the whole work immediately; the rest of the text in the Requiem will provide the teaching to support it. The text of movement two compares the stark reality of the mortality of man with withering of the grass and the falling petals of the flower in autumn. Brahms interrupts this opening resignation by contrasting man’s longevity to that of the everlasting word of the Lord, through which he recognizes that it is the Lord’s redemption that will turn our sorrow into joy.

In movement three, Brahms goes in for a closer look. No longer addressing the issues of death at an arm’s length, he introduces a bass-baritone solo who grapples with the knowledge that he himself will one day come to his end and who wonders if anything he has done in his lifetime will be of any consequence when his life ends. He is shaken by this realization, until he realizes that he must put his trust in God to protect his soul. In the fourth movement, Brahms recognizes the splendor and beauty of Heaven and how he longs to be with God. This is the final concept necessary to set up the turning point of the text.

Now ready to address the crux of the issue, the fifth movement acknowledges the sorrow that is felt in the presence of the death of a loved one. But now Brahms can place this feeling in the context of his earlier realizations and we understand that the lost will be

# THE HOLDEN CONSORT CHOIR

## SUMMER 2001

Paul Mattal, choirmaster  
Jeannie Guererro, accompanist  
Wendy Perrotta, assistant manager

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### **Sopranos**

Stephanie Cabell  
Carolyn Cannon  
Sonja DeWitt  
Sarah Gemmill  
Jeannie Guerrero  
Doris Halvorson  
Keiko Nakagawa  
Wendy Perrotta  
Dolores Radlo  
Emily Smith  
Eileen Sweeney  
Melissa Warden  
Marsha Warren

### **Altos**

Candace Brooks  
Sarah Choi  
Marilyn Cowan  
Laura Dellovo  
Lisa Ferrante-Walsh  
Karla Goo  
Katherine Hodge  
Barbara Howerton  
Rózsi Moser  
Lolly Robinson  
Laura Rotolo  
Nicole Ruttan  
Colleen Storzek  
Sonya Van der Meer

### **Tenors**

Terry Goldzier  
Michael Gregory  
Ahmed Ismail  
Avi Kogan  
Arne Nystrom  
Sam Pilato  
David Ratzan  
John Salisbury  
Fred Toilolo  
Channing Yu

### **Basses**

Peter Barkley  
Robert Cochran  
Laurence Coe  
Charles Gallagher  
Mark Histed  
Andrew Lynn  
Henry Magno  
Ben Monreal  
Ben Pearre  
Dan Sheingold  
Peter Van der Meer

## ABOUT THE ARTISTS

**Paul Mattal**, *conductor*, began his musical studies before he had reached the age of three, on a viola with an endpin. Ever since then, he seems to find more music to do every year. Growing up on Long Island, he won first prize in the Suffolk Music Guild's Young Artists Competition and performed in recital with pianist Vytas Baksys. He studied at the North Shore Suzuki School under Carol Purdy and later under Olga Irvine. In junior high and high school, he began to develop new musical interests, serving as a cantor and member of the choir at Christ The King Church in Commack. He attended the New York State School of Orchestral Studies at Saratoga, where he worked under the expert tutelage of the members of the Philadelphia Orchestra and Maestro Russell Stanger. He began to seriously dabble in conducting in high school and was given opportunities to conduct the orchestra in rehearsal at Saratoga. Paul received his A.B. from Princeton University in 1997 in computer science, with a certificate in musical performance in conducting. While at Princeton, Paul served as the assistant conductor of the Princeton University Orchestra and Princeton University Glee Club, and music director and conductor of the Princeton University Sinfonia. He studied conducting with Michael Pratt, musicology with Claudio Spies, and chamber music with the Brentano String Quartet. In his final years in Princeton, Paul music directed *Camelot* and *She Loves Me* for Princeton Summer Theatre. After graduation, Paul worked at AT&T Labs while serving as a cantor at Holy Trinity Church in Westfield, NJ and playing cello with the Plainfield Symphony. He moved to Cambridge in 1999 to start a technical litigation consulting firm with some schoolmates, and has since become active in the Harvard music scene as a cellist and conductor. He has played with The Harvard Radcliffe Gilbert and Sullivan Players, Dunster House Opera, and Lowell House Opera. Last spring, he music directed *West Side Story* for The Longwood Players. He sings with the choir at St. Paul Church, Cambridge, and is member of The Seraphim Singers, a small group of singers dedicated to performing great works of sacred music in the sacred spaces for which they were intended. Paul conducted the Lauridsen *Lux Aeterna* with the Holden Consort last year and is happy to continue his association with the group this summer!

**Jonathan Russell**, *conductor*, has been very active in Harvard's musical scene as a performer, composer, and conductor for the past five years. He began playing the clarinet at age nine and has appeared as clarinet soloist with the Hudson Valley Philharmonic, the West Point Military Academy Band, and Harvard's Bach Society Orchestra. Jonathan is also an active bass clarinetist, bassoonist, and occasional saxophonist. Jonathan has composed since the age of fourteen and has written for all sorts of ensembles, from chamber groups to orchestras to vocal music. This past March he performed with the Woodstock (NY) Chamber Orchestra as bass clarinet soloist in his just completed *Fantasy for Bass Clarinet and Chamber Orchestra*, commissioned by the Woodstock Chamber Orchestra. He is in the midst of composing a piece for the Harvard-Radcliffe Orchestra to be premiered during the HRO's upcoming 2001-02 season. At Harvard, Jonathan studied composition with Jeff Nichols, Bernard Rands, and John Stewart, and conducting with James Yannatos. He graduated in spring 2000 with an A.B. degree in music. Jonathan's conducting exploits include serving as music director for the 1996 freshman musical *No Bull*, conducting the Toscanini Chamber Orchestra, acting as HRO's assistant conductor, and music directing Harvard-Radcliffe Gilbert & Sullivan Players productions of George Gershwin's *Of Thee I Sing* and Gilbert & Sullivan's *The Pirates of Penzance*. This fall, Jonathan will be entering the San Francisco Conservatory to begin work towards a Master of Music degree in composition. He hopes

## PROGRAM NOTES

### Barber: *Knoxville: Summer of 1915*

Samuel Barber (1910-1981) was in his lifetime and remains today one of the most performed of all twentieth century composers, both in America and abroad. Several of his compositions, such as his *Adagio for Strings* and *Violin Concerto* became standards of the orchestral repertoire almost as soon as they were premiered. Barber's popularity can largely be traced to the essentially lyrical and romantic nature of his music. In spite of the many fads and experiments of the twentieth century, Barber always maintained a firm connection to nineteenth century European music. This is not to say that at mid-century Barber was writing music just like Brahms or other European Romantics; Barber did draw extensively on certain twentieth-century developments, such as the expansion of harmony to include greater degrees of dissonance, a greater emphasis on orchestral color, and the incorporation of certain aspects of contemporary American vernacular music. When appropriate to what he is aiming to express, Barber freely uses quite dissonant, "modern" sounds. However, in Barber's music harmony and melody remain predominant, in contrast to much twentieth century music where the focus has been shifted more to rhythm and instrumental color. And his music is always essentially romantic and lyrical in conception; in contrast to the extreme intellectualizing of music that characterized many twentieth century composers, composition for Barber remained fundamentally about expressing emotion.

Barber was born and grew up in the quiet, conservative town of West Chester, Pennsylvania, thirty miles outside of Philadelphia. He knew from a very early age that he wanted to become a composer, and at age fourteen began his studies at the newly founded Curtis Institute of Music in Philadelphia. Barber's first compositions were songs, and songs remained central to his compositional work throughout his life; in the end they accounted for about half of all the pieces he wrote. Barber had a natural gift for simple, graceful melody, which pervades all his music, songs and orchestral works alike. *Knoxville: Summer of 1915* was the result of a commission from the soprano Eleanor Steber who hoped that the unprecedented step of commissioning an orchestral song from a living American composer (no singer had ever before done this) would help promote her career. *Knoxville* was first performed on April 9th, 1948 by Steber with the Boston Symphony Orchestra under the baton of Serge Koussevitsky.

The text for *Knoxville* comes from what Barber referred to as a "prose-poem" by James Agee that first appeared in the *Partisan Review* in 1938 (see next page in the program for the full text that Barber set). The text is autobiographical, based on Agee's memories of his own childhood. Barber had long admired Agee's writing, previously setting his text "Sure on this Shining Night" as a song, and was drawn immediately to the *Knoxville* text on a very personal level; the experience described by Agee resonated strongly with Barber's own childhood. According to Barber:

*[Knoxville] particularly struck me because the summer evening [Agee] describes in his native southern town reminded me so much of similar evenings when I was a child at home. I found out, after setting this, that Mr. Agee and I are the same age, and the year he described was 1915 when we were both five.... We both had back yards where our families used to lie in the long summer evenings, we each had an aunt who was a musician. I remember well my parents sitting on the porch, talking quietly as they rocked.... Agee's poem was vivid and moved me deeply, and my musical response that summer of 1947 was immediate and intense.*

Indeed, both author and composer had quite intense and immediate responses to the subject;

#### IV. Chorus

Wie lieblich sind Deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlanget und sehnet sich  
nach den Vorhöfen des Herrn;  
Mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in deinem Hause wohnen,  
die loben Dich immerdar.  
*Psalms 84:1D2,4*

#### V. Chorus with Soprano Solo

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand von euch nehmen.  
Sehet mich an:  
Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe großen Trost funden  
Ich will euch trösten,  
wie einen seine Mutter tröstet.  
*John 16:22, Ecclesiastius 51:27, Isaiah 66:13*

#### VI. Chorus with Baritone Solo

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.  
Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem Augenblick,  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schalle,  
und die Toten werden auferstehen unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?  
Herr, du bist würdig  
zu nehmen Preis und Ehre und Kraft,  
denn du hast alle Dinge erschaffen,  
und durch deinen Willen haben sie das Wesen  
und sind geschaffen.  
*Hebrews 13:14, 1 Corinthians 15:51D52,54D55, John 4:11*

#### VII. Chorus

Selig sind die Toten, die in dem Herrn sterben,  
von nun an,  
Ja, der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.  
*John 14:13*

How lovely are your dwellings,  
Lord of Sabaoth!  
My soul longs and fains  
for the courts of the Lord.  
My body and soul rejoice  
in the living God.  
Blest are they that dwell in your house,  
they praise you evermore.

You now have sorrow,  
but I will see you again,  
and your heart shall rejoice,  
and your joy shall no man take from you.  
Look on me:  
For a short time, I have had  
sorrow and labor  
and have found great comfort.  
Thee will I comfort  
as one whom a mother comforts.

For we have no abiding city  
but we seek one to come.  
Behold, I tell you a mystery:  
We shall not all sleep,  
but we shall all be changed;  
and that quickly in a moment  
at the sound of the last trumpet.  
For the trumpet shall sound,  
and the dead shall be raised incorruptible,  
and we shall be changed  
Then shall be fulfilled  
the word that is written  
Death is swallowed up in victory  
Death, where is your sting?  
Hell, where is your victory?  
Lord, you are worthy  
to receive praise and glory and power,  
for you have created all things,  
and by your will were they created  
and have their being.

Blessed are the dead which die in the Lord  
from now on  
Yes, says the spirit,  
that they rest from their labors  
and their works follow after them.

to continue performing and conducting as well and some day, perhaps, to even be able to make a living at it.

**Karoun Demirjian**, *soprano*, is a rising Sophomore at Harvard University, where she is pursuing a concentration in History and Music. Her recent Harvard performances have included such roles as Papagena in Mozart's *The Magic Flute*, Hypsipyle in Cavalli's *Giasone* (with the Early Music Society), Mad Margaret in Gilbert and Sullivan's *Ruddigore*, and Cinderella in Sondheim's *Into the Woods*. She is also a 2001-02 choral fellow with the Harvard University Choir. Karoun began her musical training as a pianist, but since attending the Boston University Tanglewood Institute Young Artists' Vocal Program in 1998, she has been studying voice with Jean Danton. Karoun is thrilled to have had the opportunity to study and perform this *gorgeous* piece!

**Elisa Doughty**, *soprano*, graduated magna cum laude from Wellesley College and received her master's degree from Boston University. She recently appeared as Damigella in *L'incoronazione di Poppea* with Boston Baroque under the direction of Martin Pearlman. She has performed Giannetta in *L'elisir d'amore* with Longwood Opera; condensed versions of *Hänsel und Gretel*, *Carmen*, *La Périhole* and *Die Zauberflöte* for thousands of schoolchildren with Brown Bag Opera; and covered the role of Despina with Opera Aperta, conducted by Craig Smith and directed by Drew Minter. Her concert repertoire includes Handel's *Messiah*, Bach's *Mass in B-minor*, Mozart's *Requiem* and *Mass in C-minor*, Haydn's *Die Schöpfung*, Brahms' *Requiem*, Orff's *Carmina Burana* and Villa-Lobos' *Bachianas Brasileiras No. 5* with Boston's Chorus pro Musica, Neponset Choral Society, Holden Consort and the Trinity Church Choir and Orchestra. Ms. Doughty has recorded Bach's *Bist du bei mir* for the French magazine "Pianiste", Handel's *Let the Bright Seraphim* with Boston trumpeter Mark Bacon, contemporary sacred music for E.M. Schirmer Publishers and the ensembles for Bach's *Weihnachts Oratorium* with the Boston Bach Ensemble and *Iphigénie en Tauride*, *Last Music of Early America* and Bach's *Mass in B-minor* with Boston Baroque. She recently relocated to Paris where she sings at the Théâtre des Champs Elysées and the American Church. She studies with Jacqueline Bonnardot and Jory Vinikour.

**Michael Olbash**, *bass-baritone*, is a familiar soloist for recent Holden Consort performances. He also serves as the director of music at St. Joseph's Catholic Church in Malden. After graduating from Harvard University in 1997, he has continued to privately cultivate his organ, conducting, and vocal skills. Currently, he is directing the music for the summer theater program at Salem State College, and considering the pursuit of an advanced degree from St. Joseph's College in Indiana, where he has just completed coursework in the interpretation of Gregorian chant. A former member of the Collegium Musicum, Dunster House Opera, and Tanglewood Festival Chorus, he now enjoys singing as a choir member and frequent baritone soloist with the The Seraphim Singers.

**Filbert Hong**, *manager*, graduated from Harvard College in 1994, and is a resident music tutor at Lowell House. He is a founding member of the Holden Consort, has been its orchestra manager since its second summer (1997), and its general manager since its fifth (2000) season. When he's not doing music stuff, he works in the neurobiology dept. at HMS (Biophysics GSAS program).

## TEXTS

### BARBER *Knoxville: Summer of 1915*

*We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.*

. . . It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A streetcar raising its iron moan; stopping; bellling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

*Now is the night one blue dew, my father has drained, he has coiled the hose.*

Low on the length of lawns, a frailing of fire who breathes . . .

*Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.*

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there. . . . They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, . . . with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

James Agee

## BRAHMS: *Ein Deutsches Requiem* ("A German Requiem")

### I. Chorus

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.  
Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.  
*Matthew 5:4, Psalm 126:5D6*

### II. Chorus

Denn alles Fleisch es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.  
So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe  
den Morgenregen und Abendregen.  
Aber des Herrn Wort  
bleibet in Ewigkeit.  
Die Erlöseten des Herrn werden wieder kommen,  
und gen Zion kommen mit Jauchzen;  
ewige Freude, wird über ihrem Haupte sein;  
Freude und Wonne werden sie ergreifen,  
und Schmerz und Seufzen wird weg müssen.  
*1 Peter 1:24D25, James 5:7, Isaiah 35:10*

### III. Chorus with Baritone Solo

Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat,  
und ich davon muß.  
Siehe, meine Tage sind  
einer Hand breit vor Dir,  
und mein Leben ist wie nichts vor Dir.  
Ach, wie garnichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht,  
wer es kriegen wird.  
Nun, Herr, wes soll ich mich trösten?  
Ich hoffe auf Dich.  
Der Gerechten Seelen sind in Gottes Hand,  
und keine Qual rühret sie an.  
*Psalm 39:5D8, Solomon 3:1*

Blessed are they that have sorrow,  
they shall be comforted.  
They that sow in tears,  
shall reap in joy.  
They go forth and weep  
and carry precious seed  
and come with joy  
and bring their sheaves with them.

For all flesh is as grass  
and the splendor of man  
is like the flower of the field.  
The grass withers  
and the flower falls.  
So be patient, dear brothers,  
until the coming of the Lord.  
See how the farmer waits  
for the precious fruit of the earth  
and is patient for it  
until he receives  
the Spring rains and the Autumn rains.  
Yet, the word of the Lord  
stands for evermore.  
The redeemed of the Lord shall return  
and come to Zion with rejoicing;  
eternal joy shall be upon their heads,  
they shall obtain joy and gladness  
and pain and suffering shall flee away.

Lord let me know  
that I must have an end,  
that my life has a term,  
and that I must pass on.  
See, my days  
are as a hand's breadth before you  
and my life is nothing before you.  
Truly, all men that still walk the earth  
are hardly as anything.  
They go hence like a shadow  
and all their noise comes to nothing  
they heap up their wealth  
but do not know who will inherit it.  
Now, Lord, how shall I find comfort?  
I hope in you.  
The righteous souls are in the hand of God,  
and no torment touches them.